

JANIS



A collection of 16 Janis Joplin classics

JANIS

A collection of 16 Janis Joplin classics
as performed live and on record
from 1963 to 1970

Edited and designed by Bruce Steinberg

Design and production assistance: Ellie Oberzil

Special thanks for editorial and photographic research

assistance to Bob Gordon, Richard Hundgen and the Joplin family.

 **chappell/intersong** 
music group—usa



EXCLUSIVELY DISTRIBUTED BY

HAL•LEONARD™
CORPORATION

7272 W. BLUE MOUND RD., P.O. Box 13819 MILWAUKEE, WI 53213

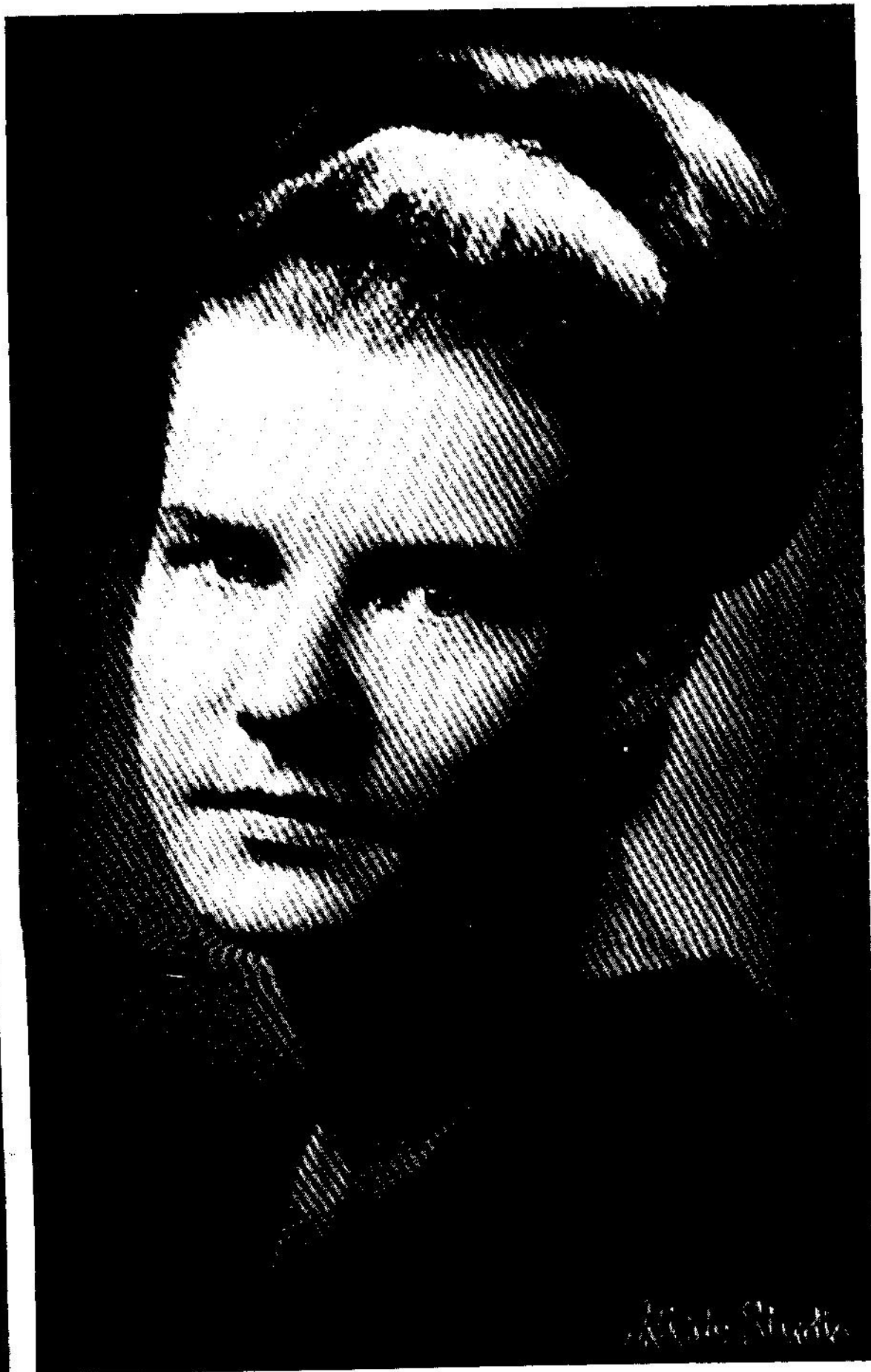
Copyright © 1976 by Chappell & Co., Inc.
for all works contained herein.
International Copyright Secured.
Made in U.S.A.

All Rights Reserved. Includes public performance for profit.
Any copying, arranging or adapting (and works) without

The Songs:

WALK RIGHT IN, 3
BALL AND CHAIN, 6
TRY (Just a Little Bit Harder), 10
ME AND BOBBY McGEE, 14
TROUBLE IN MIND, 18
BYE BYE BABY, 22
MOVE OVER, 32
PIECE OF MY HEART, 41
KOZMIC BLUES, 45
MERCEDES BENZ, 49
MAYBE, 52
TELL MAMA, 57
SUMMERTIME, 63
GET IT WHILE YOU CAN, 67
SAN FRANCISCO BAY BLUES, 75
CRY BABY, 80

Many of these songs are performed in the Universal motion picture Janis, produced by Crawley Films (F.R. Crawley, Executive Producer.) All selections are included in the record album based on the film soundtrack and other earlier performances. (Columbia LP Janis, PG 33345), produced by Paul A. Rothchild, except for the following tunes (which may be heard as indicated):
Tell Mama (Janis' performance in film only; not available on record),
Bye Bye Baby (Columbia LP Big Brother & The Holding Company, C30631),
Kozmic Blues (Columbia LP I Got Dem Ol' Kozmic Blues Again Mama! KCS 9913) and
Get It While You Can (Columbia LP Pearl, PC 30322).



WALK RIGHT IN

Words and Music by
GUS CANNON and H. WOODS

Slowly, with strong beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Slowly, with strong beat' and the dynamic is *mf*.

G



E7



A7



D7



1. Walk right in, — set right — down, — Dad - dy, let your mind roll —
2. Walk right in, — set right — down, — Ba - by, let your hair hang —

mf-f

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic is marked *mf-f*.

G



G



E7



on. — Walk right in, — set right — down, —
down. — Walk right in, — set right — down, —

mf-f

The piano accompaniment for the second vocal line continues with a steady eighth-note bass line and chords. The dynamic is marked *mf-f*.

Copyright 1930 by PEER INTERNATIONAL CORPORATION. Copyright renewed by PEER INTERNATIONAL CORPORATION
© Copyright 1963 by PEER INTERNATIONAL CORPORATION, 1619 Broadway, New York, N. Y. 10019
International Copyright Secured Printed in U. S. A. All Rights Reserved Including the Right of Public Performance for Profit

"WARNING! Any person who copies or arranges all or part of the words or music of this musical composition shall be liable to an action for injunction, damages and profits under the United States Copyright Law."

A7 D7 G

Dad - dy, let your mind roll on. Ev - 'ry - bod - y's talk - in' 'bout a
 Ba - by, let your hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a

C9 D7

new way o' walk - in', — Do you want - a lose — your mind? —
 new way o' walk - in', — Do you want - a lose — your mind? —

G E7 A6 2nd time to Coda D7 G

Walk right in, — set right down, — Dad - dy, let your mind roll — on. —
 Walk right in, — set right down, — Ba - by, let your hair hang —

mf - f

Coda G E7 A7 D7 G

(optional lyric)
 (on.) Dad - dy, let your mind — roll — on. —
 down. Ba - by, let your hair — hang — down. —



BALL AND CHAIN

Sittin' by my window, baby, oh,
Lookin' out at the rain
Somethin' grabbed ahold of me, daddy,
Felt to me, honey, like a ball and chain ...

BALL AND CHAIN

Words and Music by
WILLIE MAE (BIG MAMA) THORNTON

In a slow 2 (♩ = 1 beat)

f

D7

G7

1. Sit - tin' by my win - dow, and I was look - in' out -
2. 4. Oh, oh, ba - by, why you wan - na do these -
(half-spoken) 3. I know you gonna miss me, baby, oh yes, you're gonna miss

D7

at the rain;
ol' mean things; I said,
all of those sweet things,

G7



Sit - tin' by my win - dow, ba - by, and I was sit - tin' there
 oh, oh ba - by, why you wan - na do these
 I know you're gonna miss me, baby, you're gonna miss all of those

D7



look-in' out at the rain;
 ol' mean things to me;
 sweet, sweet things, And then you'll find

1. 2. 3.

A7



You know some-thin' struck me, clamped on to me just
 Be-cause you know I love you, and I'm so sick and
 that your whole life will be like mine, All wrapped up

D7

like a.....just like a ball_____ and chain.
 tired of liv - in' in_____ mis - er - y.
 like a ball and chain.

2. I said
 3.
 4. I said

A7

4. A7

I said that love's___ gon - na last with you for - ev - er, it's gon-na last___

G7

Rubato

(No chords)

4

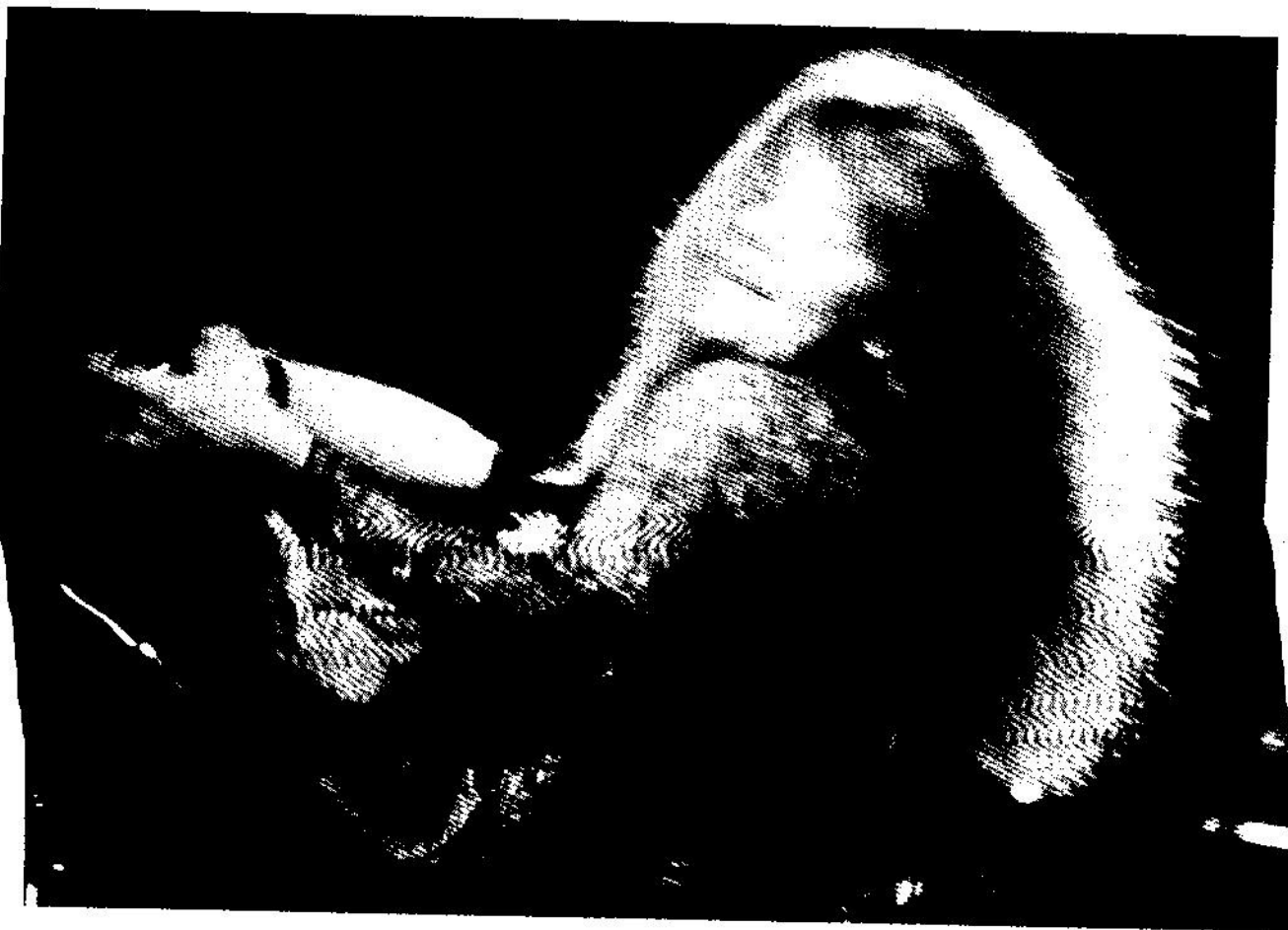
I said it's gon - na last_____ Oh, great God Al - might - y,___ for

4

G7

D7

all e - ter - ni - ty,_____ Woah, yeah._____



TRY (Just A Little Bit Harder)

Words and Music by
JERRY RAGOVOY and CHIP TAYLOR

Moderately, with a beat



Try, Try,

mf



Try Just A Lit-tle Bit Hard -

A7




er so I can love, love, love you, I tell my - self



Well, I'm gon - na try, yeah,

0 A7




just a lit - tle bit hard - er so I won't lose, lose, lose — you

E7 0






to no - bod - y else. Well,

0 A7



I don't care — how long it's gon-na take me, but if it's a dream I don't want,

B D0 0 A7 0

B D0 A 0






— No, I don't really want it, If it's a dream I don't want — no - bod - y to

1.


E7



wake — me. Yeah, I'm gon - na try, — yeah, —

2.


E7



Fade

just a lit - tle bit hard - Yeah, I'm gon - na try, — yeah, —

A7



just a lit - tle bit hard - er, Yeah, I'm gon - na try, —

2. Yeah, I'm gonna try, yeah
 Just a little bit harder
 So I can give, give, give you
 Ev'ry bit of my soul.

Yeah, I'm gonna try, yeah
 Just a little bit harder
 So I can show, show, show you
 My love with no control.

I've waited so long for someone so fine
 I ain't gonna lose my chance (No, I ain't gonna lose it)
 Ain't gonna lose my chance to make him mine, oh, mine.

Yeah, I'm gonna try (to Fade)



ME AND BOBBY McGEE

Words and Music by
KRIS KRISTOFFERSON and FRED FOSTER

Moderately



Bust - ed flat in Bat - on Rouge, Head - in' for the
coal mines of Ken - tuck - y To the Cal - i - for - nia

mp

G7



trains; Feel - in' near - ly fad - ed as my jeans,
sun, Bob - by shared the se - crets of my soul;

Bob - by thumbed a die - sel down — just be - fore it rained;
Stand - in' right be - side me, Lord, Through ev - ery - thing I done,



Took us all the way to New Or - leans. I took my har -
And ev - ery night she kept me from the cold. Then some - where near Sa -

C7₀

poon out of my dir - ty, red ban - dan - na And was blow - in' sad while Bob - by sang the
lin - as, Lord, I let her slip a - way Look - in' for the home I hope she'll

F

C_{0 0 0}

blues; _____ With them wind-shield wi - pers slap - pin' time and Bob - by clap - pin'
find; _____ And I'd trade all of my to - mor - rows for a sin - gle yes - ter -

G7

C


hands We fin - 'ly sang up ev - 'ry song that driv - er knew.
day, Hold - in' Bob - by's bod - y next to mine.

F

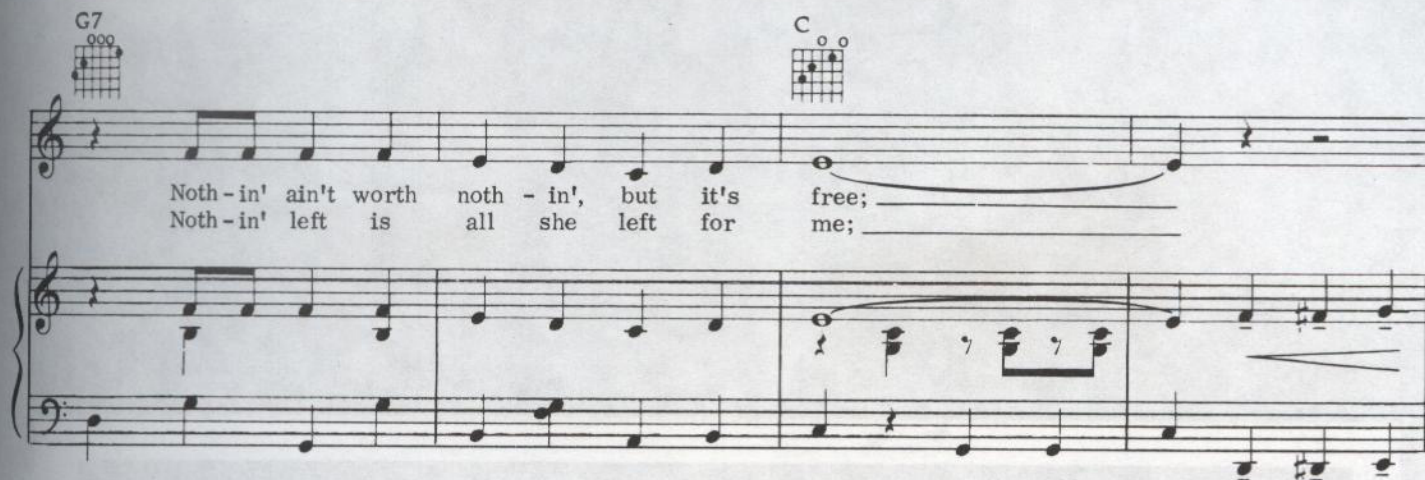
C_{0 0 0}



Free-dom's just an - oth - er word for noth - in' left to lose,
Free-dom's just an - oth - er word for noth - in' left to lose,

mf

G7  C 


Noth-in' ain't worth noth-in', but it's free;
 Noth-in' left is all she left for me;



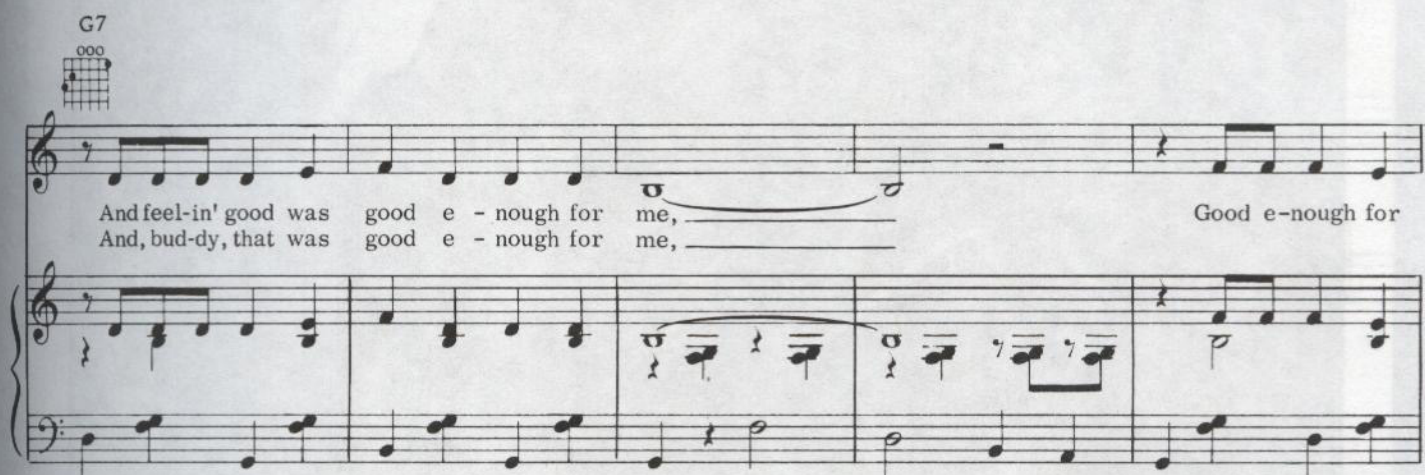
F  C 



Feel-in' good was eas-y, Lord, When Bob-by sang the blues;



G7 

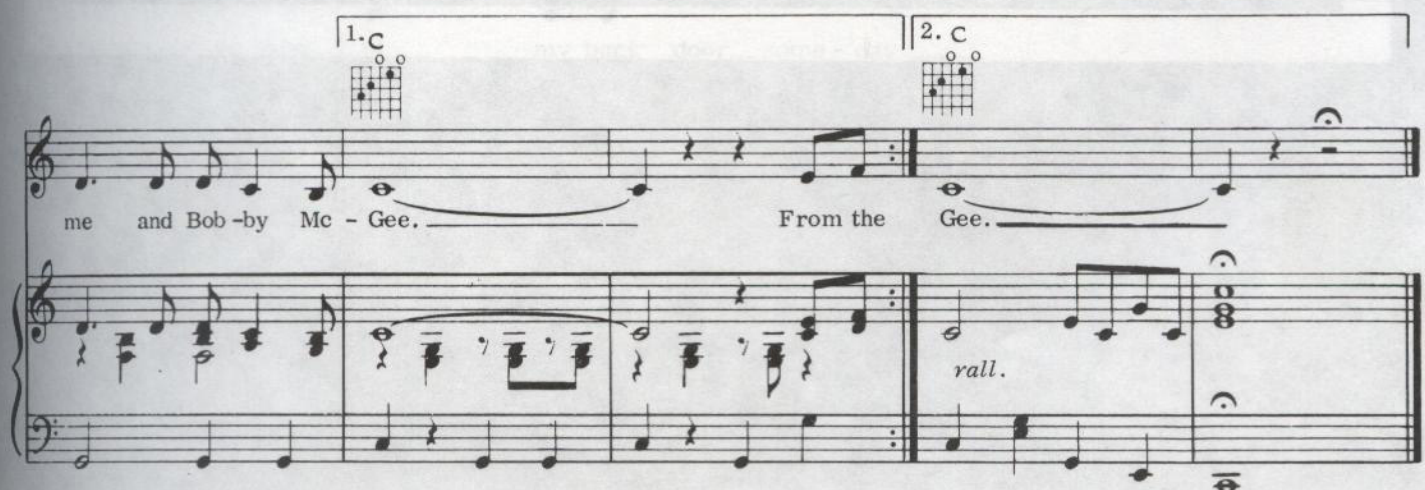
And feel-in' good was good e-nough for me,
 And, bud-dy, that was good e-nough for me, Good e-nough for



1. C  2. C 

me and Bob-by Mc-Gee. From the Gee.

rall.



TROUBLE IN MIND



Trouble in mind, I'm blue, but I won't be blue always
For the sun's gonna shine in my back door some day...

TROUBLE IN MIND

Words and Music by
RICHARD M. JONES

Moderate Boogie Blues

($\text{quarter note} = \text{quarter note} \text{ triplet}$)

E

Trou - ble in mind, I'm blue,

B7

E7

A7

but I won't be blue al - ways, 'cause that

E

B7

E

sun's gon-na shine in my back door some - day.

3

3

3

B7 0 E 00 B7 0

Now all you men's the same, — But not a

E7 0 A7 0 E 00

one e-nough — to change my name, 'cause that sun's gon-na shine — in

B7 0 E 00 B7 0

my back door — some-day. — I'm gon-na

0 E 00 B7 0 0 E7 0 0 A7

lay my head — on that lone-some rail-road line And let the

0 E 00 B7 0 E 00

two nine - teen_ case my trou - bled mind. —

R. H.

B7 0 E 00 B7 0

3
Trou-ble in mind, I'm blue, — But I

3

0 E7 0 0 A7 E 00

won't be blue al - ways, 'cause that wind's gon - na come — and

3

B7 0 E 00 E7 0

blow my blues — a - way. —

3 3 3

BYE BYE BABY



I guess you know you're on your own
It seems you just got lost somewhere out in the world
And you left me here to face it all alone...

BYE BYE BABY

Words and Music by
R.P. ST. JOHN, JR.

Moderately

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately'. The score is divided into three systems. The first system contains the first line of the song, with lyrics 'Bye, bye, bye Ba - by, bye, bye.' and guitar chord diagrams for G, C, F#, and G. The second system contains the second line, with lyrics 'I may be see- in' you a - round, Wan-na' and guitar chord diagrams for C and G. The third system contains the third line, with lyrics 'change my liv-in' stan- dard and move up - town. Bye,bye Ba - by,bye,' and guitar chord diagrams for C, G, E7, and A7. The piano accompaniment includes dynamic markings such as *mp* and *mf*, and various musical notations including triplets and slurs.

Bye, bye, bye Ba - by, bye, bye.

I may be see- in' you a - round, Wan-na

change my liv-in' stan- dard and move up - town. Bye,bye Ba - by,bye,

D7 G C F# G

bye. — Well so, so long, my — Hon-ey, so long.

mp

C G

I guess I'm gon-na make it o - kay, — I'll

C G E7


see you in the fun - ny pa - pers some old day.

mf

A7 D7 G G7

So long, my Hon-ey, — so — long. — Well I


C G



get the feel - in' I — could chase you clean on in the fall — and

f

C G



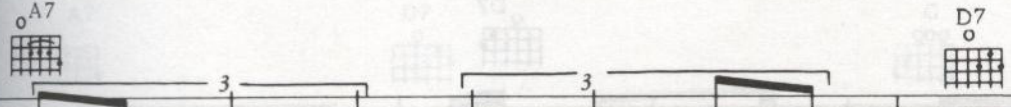
wind up stay - in', put off, put down, — strung out and stoned — But I

C G E7



ain't got time to wait — on you — on a fu - ture su - per ball, —

A7 D7



I've got lots of things I've got - ta do.

G C F# G

Bye, bye, bye Ba - by, bye, bye.

mp

3

C G

I guess I'm gon-na make it o - kay, I'll

3 3

C G E

see you in the fun-ny pa - pers some old day...

mf

A7 D7

Bye, bye Ba - by, bye, bye. Well

G C F# G

so, so long, my Hon - ey, so long.

mp

C G

Too bad you had to drift a way, — 'cause

mf

C G E7

I could use some com - pa - ny right on this road, — on this

mf

A7 D7 G

road I'm on to day. — Well I

C G

know that you got things to do — and plac - es to be, and I

C G

guess I'll have to fight — the thing you placed on — me, I may

C G E7

wind up in the street — a - sleep - in' in a tree, —

A7 D7

Still I guess you know — when I've got - ta go. —

G C F# G

Bye, bye, bye Ba - by, bye, bye.

mp

C G

Lord I might-'ve been your wife, but you

mf

C G E7

set - tled for a place right in my heart. You did - n't

mf

A7 D7

want a place in my life.

G C F# G

So, so long, my Hon - ey, so long.

mp

C G

I guess you know you're on your own. — It

mp

C G E7

seems you just — got lost some - where — out in the world, — and you

mf

A7 D7 G E7

left me here — to face — it all — a - lone, — You

mf

A7 D7 G Gb F E7

left me here — to face — it all a - lone, — You left —

mp

3

Much slower

A7 D7 G E7

— me here — to face — it all — a - lone, — yeah, yeah, yeah, I said

mf *f*

12 8

A7 D7

bye, — bye, bye, bye Ba - by, — bye, —

G G7 C G G G7

bye. — Wah!

MOVE OVER



Please doncha do it f' me babe, no!
Please doncha do it f' me, babe,
Either take the love I offer, or honey, let me be...

MOVE OVER

Words and Music by
JANIS JOPLIN

(Drums)

No Chords

Ya say that it's o - ver, ba - by, ya

say that it's o - ver now, and still you hang a - round. now come

on, - Won't you move o - ver. Ya

f

know that I need a man,— hon, ya know that I need a man,—

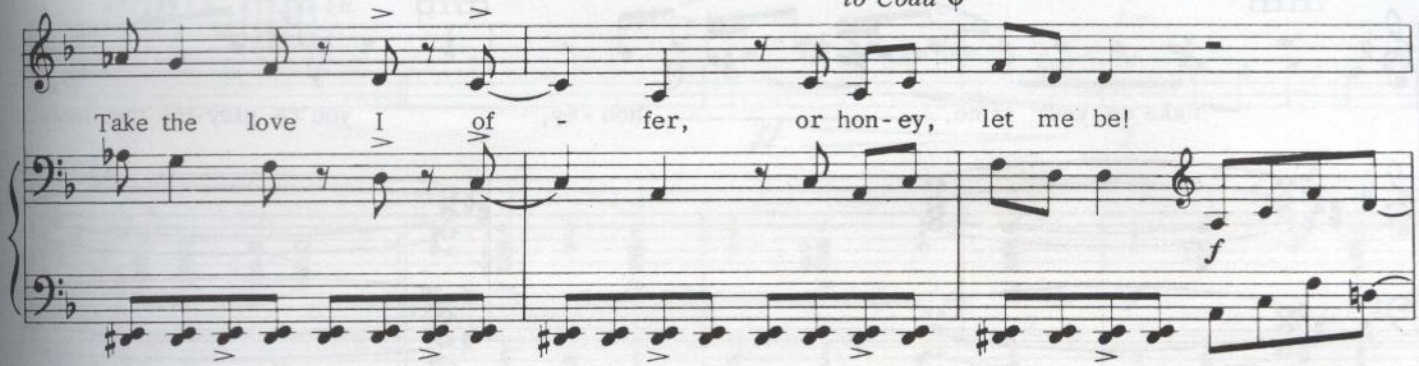
but when I ask ya to — just to tell — me that may-be —

— ya can. Please, don-cha do it t' me,—

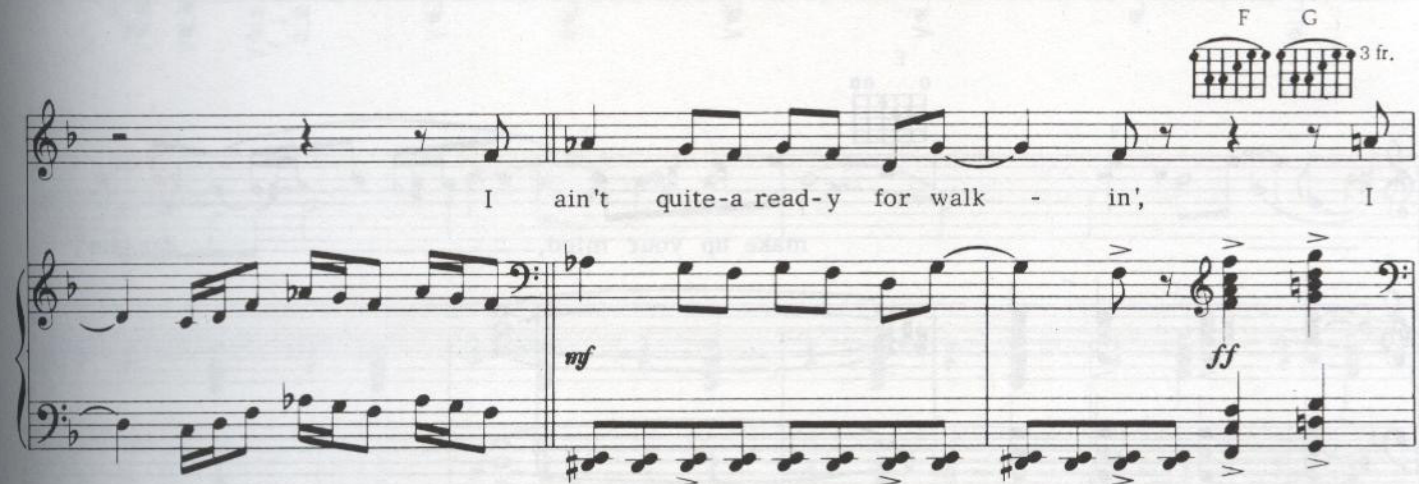
— babe, no! please don-cha do it t' me,— babe.

2nd time
to Coda \oplus

Take the love I of - fer, or hon-ey, let me be!



I ain't quite-a read-y for walk - in', I



ain't quite-a read-y for walk - in', and what will you do — with your life,



life — just — dan - glin'? —



E 0 00

G 3 fr.

Make up your mind, — hon - ey, you're play-in' the fool, —

E 0 00

make up your mind, — dar - lin',

G 3 fr. A 5 fr.

you're play-in' the fool, — come on, now! Now ei - ther be my

C 8 fr. B 7 fr.

lov - in' man, — I said - a love me, hon, or let me be! — Yeah!

Bb 6 fr. A 5 fr. D Guitar Solo Dm

ff *f*

Dm F

Dm

Em7 G

G Em7

G G A

C C B Bb A D. S. $\frac{3}{4}$ al Coda

Vocal: Ya

\oplus Coda

let me be! I say won't ya, won't ya let me be?

Hon - ey, you can't dis - a - gree, yeah, you're play - in' with my

heart, dear, I be-lieve you're toy-in' with my af-fec-tions, hon-ey,

I can't take it no more ba-by, and fur-ther-more, I don't in -

tend to. I'm just tir - ed of hang-ing from the end of a

string, hon - ey. You ex-pect me to fight like a god-damned

mule! Wah, — wah, wah! Wah, —

wah, wah! Wah, — wah wah,
(fade out)

Wah, — wah!
Ad lib. till completely faded out



PIECE OF MY HEART

But each time I tell myself that I think I've had enough
But I'm gonna show you, baby, that a woman can be tough . . .

PIECE OF MY HEART

Words and Music by
BERT BERNS and JERRY RAGOVY

Slowly with a beat

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Slowly with a beat' and the dynamic is 'mf'.

Chords: Eb Ab Bb Ab Eb Ab

Did-n't I make you feel like you were the on - ly man,

The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same eighth-note bass line and chords as the introduction.

Chords: Bb Ab Eb Ab Bb7

Did-n't I give you ev-'ry-thing that a wom-an pos-si-bly can,

The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same eighth-note bass line and chords.

Chords: Cm Bb

But with all the love I give you, it's nev-er e-nough, But

The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same eighth-note bass line and chords.

Db Bb

I'm gon-na show you, ba-by, that a wom-an can be tough. So

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb Ab

go on, go on, go on, go on, Take it! Take an-oth-er lit-tle Piece Of My

poco a poco cresc. *f*

Bb Eb Ab

Heart now, ba-by, Break it! Break an-oth-er lit-tle Piece Of My

Bb Eb Ab

Heart now, hon-ey, Have a! Have an-oth-er lit-tle Piece Of My

Bb Ab Eb Fine

Heart now, ba-by, You know you got it if it makes you feel good.

Eb Ab Eb Ab
 You're out in the street look - in' good, And you know deép down
 mf 7

Eb Ab Bb Ab
 in your heart that ain't right, And, oh you

Musical score for "I Cry at Night" by The Four Seasons. The score is in 3/4 time, key of B-flat major, and consists of two systems. The first system shows the vocal melody and piano accompaniment. The vocal line starts with "nev-er, nev-er hear me when I cry at night," and the piano accompaniment provides a harmonic foundation. The second system continues the melody with "Woh - oh - oh," and the piano accompaniment. The score is marked with "Eb" and "Ab" above the first system, and "Bb" above the second system.

Cm Bb
 I tell my-self that I can't stand the pain, But when you

D \flat B \flat

hold me in your arms I say it a - gain. — So

D.S. al Fine

KOZMIC BLUES



Well, I'm twenty five years older now
So I know they can't be right
That I'm no better, babe, and I can't help ya no more
Than I did when just a girl...

KOZMIC BLUES

Words and Music by
JANIS JOPLIN and GABRIEL MEKLER

Slow Blues Tempo

Am Am/G Am/F# 1. Am/F 2. Am/F

p smoothly

The piano introduction consists of two systems of five measures each. The first system features a treble clef with a 6/8 time signature and a bass clef. The treble staff has a key signature of one flat (Bb) and a 6/8 time signature. The bass staff has a 6/8 time signature. The first system of five measures is marked with a piano (*p*) and *smoothly* dynamic. The second system of five measures is marked with a piano (*p*) and *smoothly* dynamic. The introduction ends with a double bar line.

Verse 1: Am Dm Am

mp

Time keeps mov-in' on, Friends

The first system of the verse consists of four measures. The treble staff has a 6/8 time signature and a key signature of one flat (Bb). The bass staff has a 6/8 time signature. The first measure is marked with a mezzo-piano (*mp*) dynamic. The lyrics are "Time keeps mov-in' on, Friends".

Am/G Am/F# Am/F F G

they turn a - way. *f* I keep mov-in' on, But I

The second system of the verse consists of four measures. The treble staff has a 6/8 time signature and a key signature of one flat (Bb). The bass staff has a 6/8 time signature. The first measure is marked with a mezzo-piano (*mp*) dynamic. The lyrics are "they turn a - way. *f* I keep mov-in' on, But I".

F G Am (stop time)

nev-er found out why. — I keep push-in' so hard an' babe, I keep try'n

The third system of the verse consists of four measures. The treble staff has a 6/8 time signature and a key signature of one flat (Bb). The bass staff has a 6/8 time signature. The first measure is marked with a mezzo-piano (*mp*) dynamic. The lyrics are "nev-er found out why. — I keep push-in' so hard an' babe, I keep try'n".

E7

— to make it right to an - oth - er lone - ly day. Well, —

The fourth system of the verse consists of four measures. The treble staff has a 6/8 time signature and a key signature of one flat (Bb). The bass staff has a 6/8 time signature. The first measure is marked with a mezzo-piano (*mp*) dynamic. The lyrics are "— to make it right to an - oth - er lone - ly day. Well, —".

Am Am/G Am/F# Am/F

This system contains four measures of music. Above the staff, guitar chords are indicated: Am, Am/G, Am/F#, and Am/F. Each chord is accompanied by a small diagram showing the fingerings on the guitar fretboard. The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a mix of eighth and sixteenth notes with some beamed patterns.

Verse 2:

Am Dm Am

This system contains five measures of music. The guitar chords are Am, Dm, and Am. The lyrics are: "Dawn has come at last, Twen-ty five". The piano accompaniment continues with similar rhythmic patterns.

Am/G Am/F# Am/F F

This system contains four measures of music. The guitar chords are Am/G, Am/F#, Am/F, and F. The lyrics are: "years, hon-ey, in just one night, oh, yeah. Well, I'm twen-ty five years".

G F G

This system contains four measures of music. The guitar chords are G, F, and G. The lyrics are: "old - er now So I know it can't be right! That I'm no". A double bar line is present after the second measure.

Am E7

This system contains four measures of music. The guitar chords are Am and E7. The lyrics are: "bet-ter babe, And I can't help you no more than I did when just a girl." The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Chorus:

0 A 0

0 Bm

But it don't make no dif-f'rence babe, no, no,

0 D 0 A 0

And I know that I can al - ways try. — It don't make no

0 Bm 0 D

dif-f'rence babe, — I bet - ter hold it now, —

4 C#m 0

I'm gon-na need it, yeah, I bet-ter use it 'til the day I

0 Am 0 Am/G 0 Am/F# 0 Am/F 0

die. Last time D. C. and fade

Verse 3:

Don't expect any answers, dear
For, I know that they don't come with age, no, no
They ain't never gonna love you any better, babe
And they're never gonna love you right
So you better dig it right now, right now, oh

Chorus:

Well, it don't make no diff'rence, babe
And I know, that I can always try
Well, there's a fire inside ev'ry one of us
You're gonna need it now,
I get to hold it, yeah

Chorus:

Don't make no diff'rence, babe, no, no, no
And it never, ever will
I wanna talk about livin', and lovin', yeah
I get to hold it, babe
I'm gonna need it now,
I'm gonna use it

Chorus:

Don't make no diff'rence, babe
Oh, honey, I hate to be the one
I said, you better live your life
And, you better love your life
Oh babe, some day you're gonna have to cry

MERCEDES BENZ

EXPIRES ON BIRTHDAY **CALIFORNIA LICENSE**

1969 **M58891**

ISSUED IN ACCORDANCE WITH
THE CALIFORNIA VEHICLE CODE
E. H. Hall
SHEP. DIVISION OF DRIVERS LICENSES

Janis Lyn Joplin
122 Lyon St., #3
San Francisco, Cal

SEX	HAIR	EYES	HEIGHT	WEIGHT	MAR	PRE LIC EX
F	Brn	Blu	5-5	135	Sgl	Cal
1-19-43			24	DRV USE ONLY		
OFFICER FOR ANY VEHICLE CODE JONES <input type="checkbox"/>						
MUST WEAR CORRECTIVE LENSES <input type="checkbox"/>						
DATE <i>8-3-67</i> SnF <i>38</i> dc						

MUST BE CARRIED WHEN OPERATING A MOTOR VEHICLE AND WHEN APPLYING FOR RENEWAL

Oh, Lord, won't you buy me a Mercedes Benz?
My friends all drive Porsches, I must make amends...

K

MERCEDES BENZ

Words and Music by
JANIS JOPLIN and MICHAEL McCLURE

(Spoken:) I'd like to do a song of great social and political import;
It goes like this:

In a moderate, hand-clapping 2

No Chords

mf

mf

Oh, Lord, won't you buy me a

hand clapping
(throughout)

Mer - ce - des Benz? My friends all drive Por - sches, — I

must make a - mends, Worked hard all my life - time, — no

3

Hand clapping to
the end of number

help from my friends, — So, Lord, — won't you buy me — a

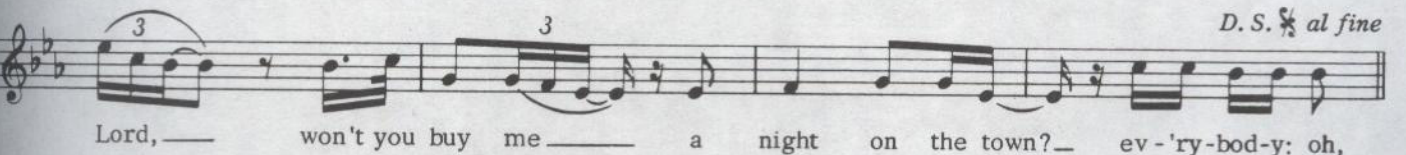
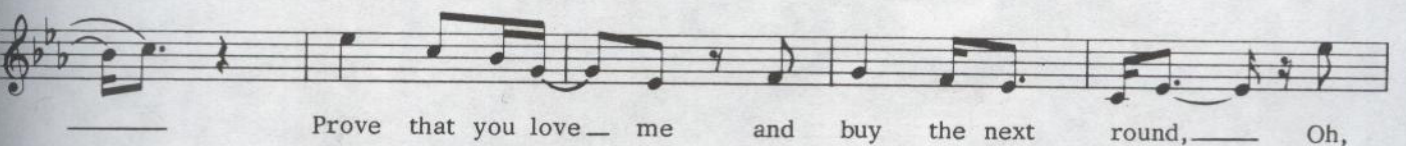
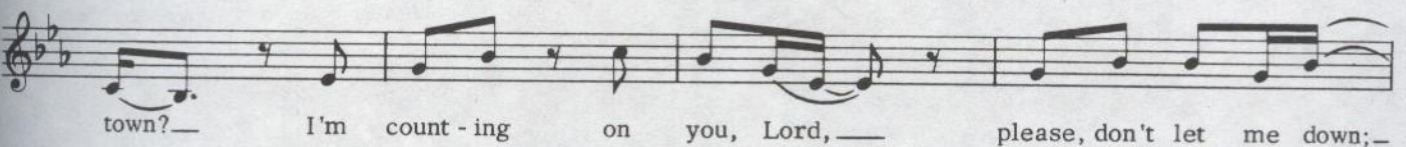
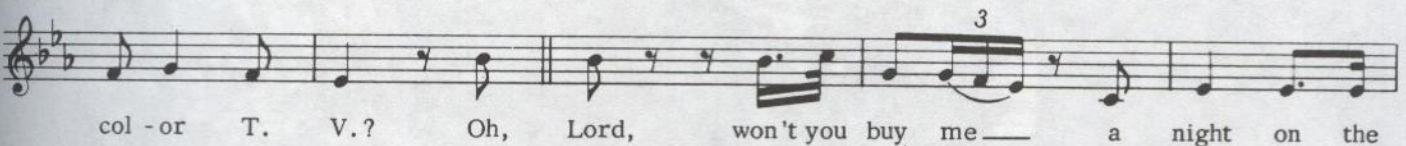
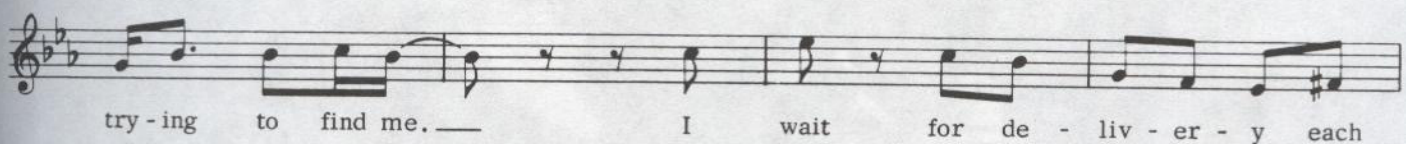
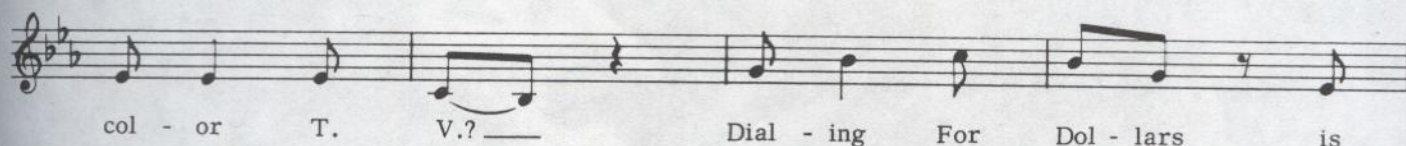
f

3

2nd time
rit.

2nd time; Fine
then spoken:
"THAT'S IT!"

(2nd time rit.)



D. S. $\frac{3}{4}$ al fine



MAYBE

Maybe, if I could ever hold your little hand
Oh, you just might understand . . .

MAYBE

Words and Music by
RICHARD BARRETT

Slowly

The piano introduction is in G major, 12/8 time, and marked *ff* (fortissimo). It features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. The piece concludes with a final chord in G major.

The first system of the song begins with the vocal melody in G major. The lyrics are "May - be. _ Oh, if I could pray, and I try, dear, _". The piano accompaniment features chords of G, Gmaj7, and Em. The dynamics are marked *f* (forte) and *mf* (mezzo-forte).

The second system continues the vocal melody with the lyrics "you might come back home, home to me. _". The piano accompaniment includes chords of Am7, C, Bm7, Am7, and D7. The dynamics are marked *f* (forte) and *mf* (mezzo-forte).

The third system concludes the song with the lyrics "May - be _ if I could ev - er hold your lit - tle". The piano accompaniment features chords of G, Gmaj7, and Em. The dynamics are marked *f* (forte) and *mf* (mezzo-forte).

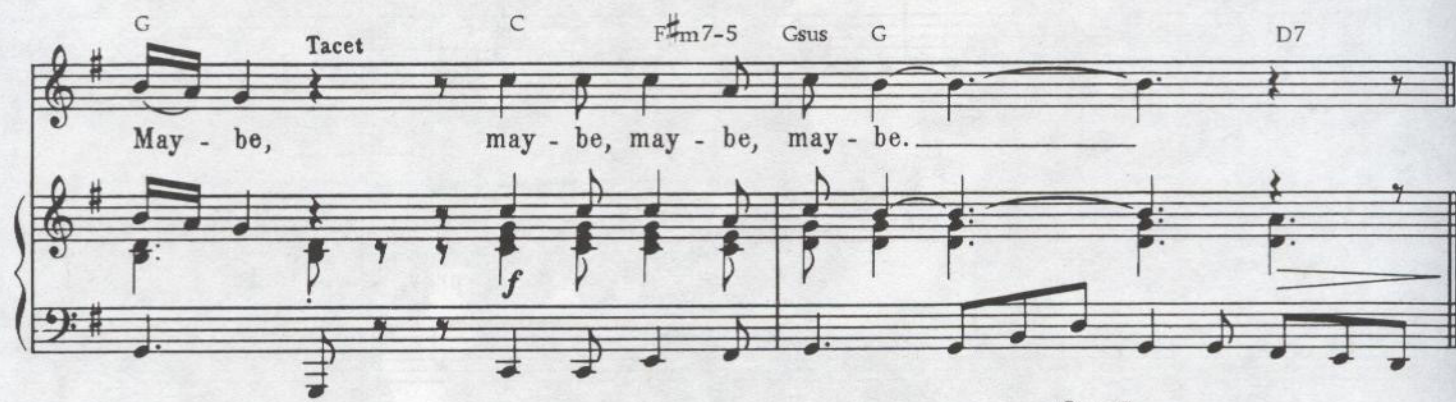
Am7 C Bm7 Am7 D7

hand, — oh, you might — un - der - stand. —



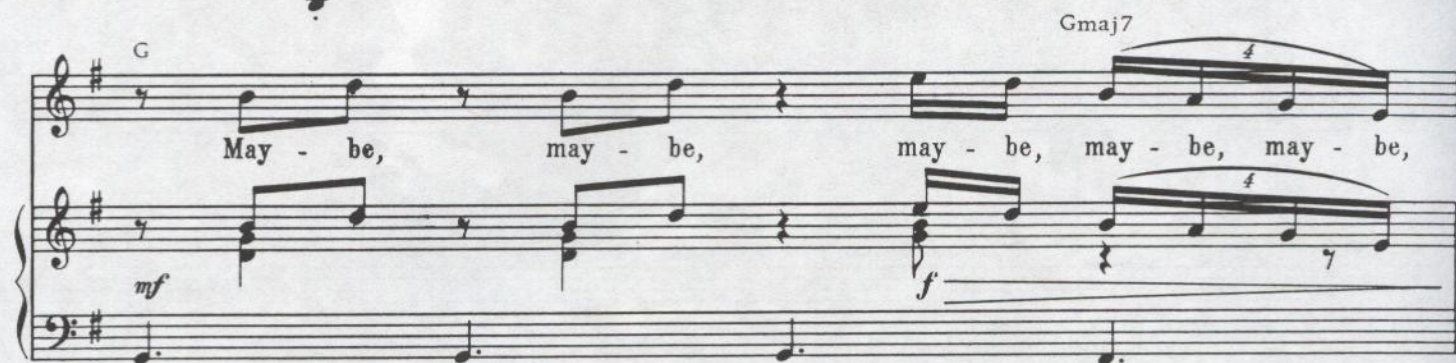
G Tacet C F#m7-5 Gsus G D7

May - be, may - be, may - be, may - be. —



G Gmaj7

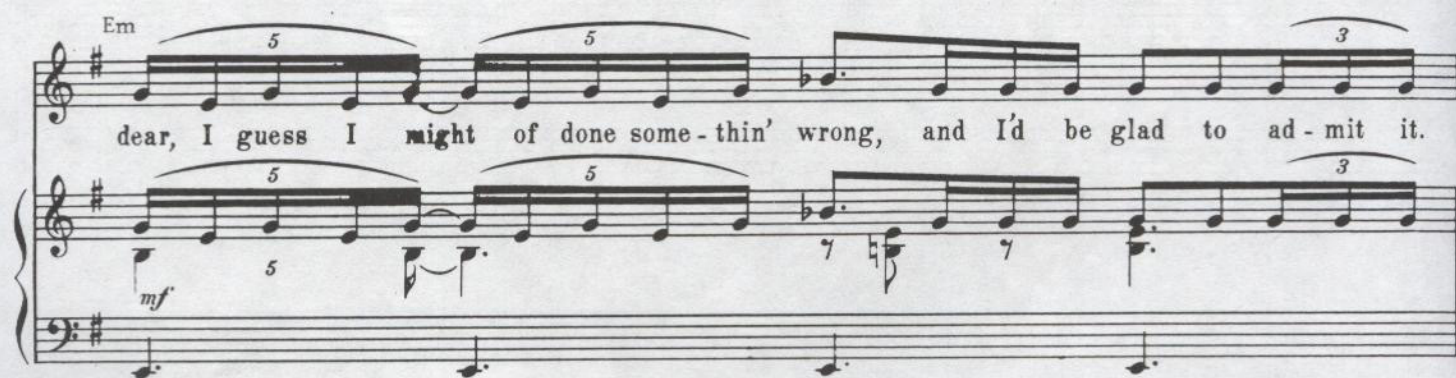
May - be, may - be, may - be, may - be, may - be,



Em

5 5 3

dear, I guess I might of done some - thin' wrong, and I'd be glad to ad - mit it.



Am7 C Bm7 Am7 D7

Oh, — come on home to me. —



G Tacet C F#m7-5 Gsus G D7

May - be, may - be, may - be, may - be,

C

When I know that it just does - n't ev - er seem to mat - ter, ba - by.

C#°

Hon - ey, when I go out or what I'm tryin' to do, can't you see I'm still left here,

G G7

an' I'm hold - in' on in need - in' you.

C C#°

Please, please, please, please, oh, won't you re - con-sid - er, ba - by. Now come on. I said,

E7 Am7 D7sus D9sus

come back, — hon-ey, come back to me.

ff

G Gmaj7 Em Bm C A D7sus D7sus

G Gmaj7 Em Em-5

May be, dear. Oh, may-be, may-be,

mf

Am7 C Bm7 Am7 D7 G Tacet C F#m7-5

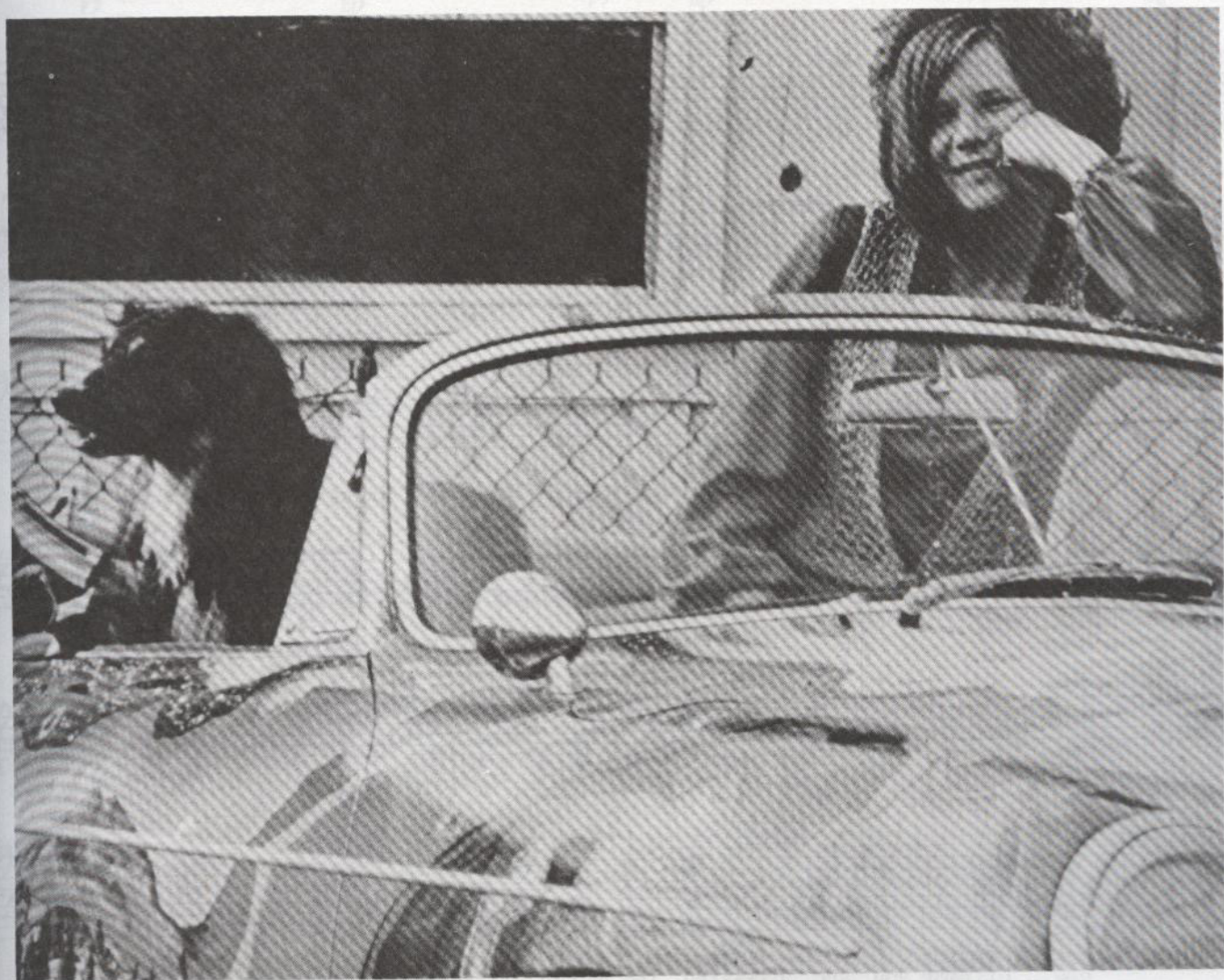
may-be, ah, let me help you. Show me how. — May-be, may-be, may-be,

G sus G Tacet C F#m7-5 Gsus G Tacet C F#m7-5 Gsus G

may-be. May-be, may-be, may-be. May-be, may-be, may-be.

rall.

TELL MAMA



Tell Mama all about it,
Tell Mama what you need,
Tell Mama what you want,
And I'll make everything all right...

TELL MAMA

Words and Music by
C. CARTER

Solid Rock Beat (8 in a bar) ,

A musical score for a piano piece. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody with a long note in the first measure, followed by eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature. It begins with a forte (f) dynamic and contains a continuous eighth-note accompaniment. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand. The voice part consists of a single line of music with lyrics written below it.

Dm



Am



You thought you had - n't found a good girl,—

A musical score for the song 'The Rose Tree'. It features a piano introduction in 3/4 time, marked 'Andante'. The score is written for piano (p) and includes a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score consists of three measures of the introduction, followed by a double bar line, and then three more measures of the introduction. The notes are as follows:

Measure	Right Hand (Melody)	Left Hand (Accompaniment)
1	G4 (quarter), F4 (quarter), E4 (quarter)	G3 (quarter), F3 (quarter), E3 (quarter)
2	D4 (quarter), C4 (quarter), B3 (quarter)	D3 (quarter), C3 (quarter), B2 (quarter)
3	A3 (quarter), G3 (quarter), F3 (quarter)	A2 (quarter), G2 (quarter), F2 (quarter)

Gm



C7

 D_m 

one__ to love you and give you the world,____ Now__ you've__ found that

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of three measures. The first measure shows the piano accompaniment and the beginning of the vocal melody. The second measure continues the piano accompaniment and the vocal melody. The third measure shows the piano accompaniment and the end of the vocal melody. The piano part features a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The voice part features a melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

© Copyright 1966 (unpub.) and 1968 by FAME MUSIC PUBLISHING CO., U. S. A.
LOWERY MUSIC LTD., 50 New Bond Street, London, W.1.

International Copyright Secured All Rights Reserved Made in England

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright.
The performance of any parodied version and the use of the lyrics of this song with any other music is expressly prohibited

0 0

you've been mis-used; talk to me I'll do what you choose. I want you to

F7 Bb F7 Bb F7 Bb




Tell Ma - ma all a-bout it, Tell Ma -

F7 Bb F7 Bb F7 Bb

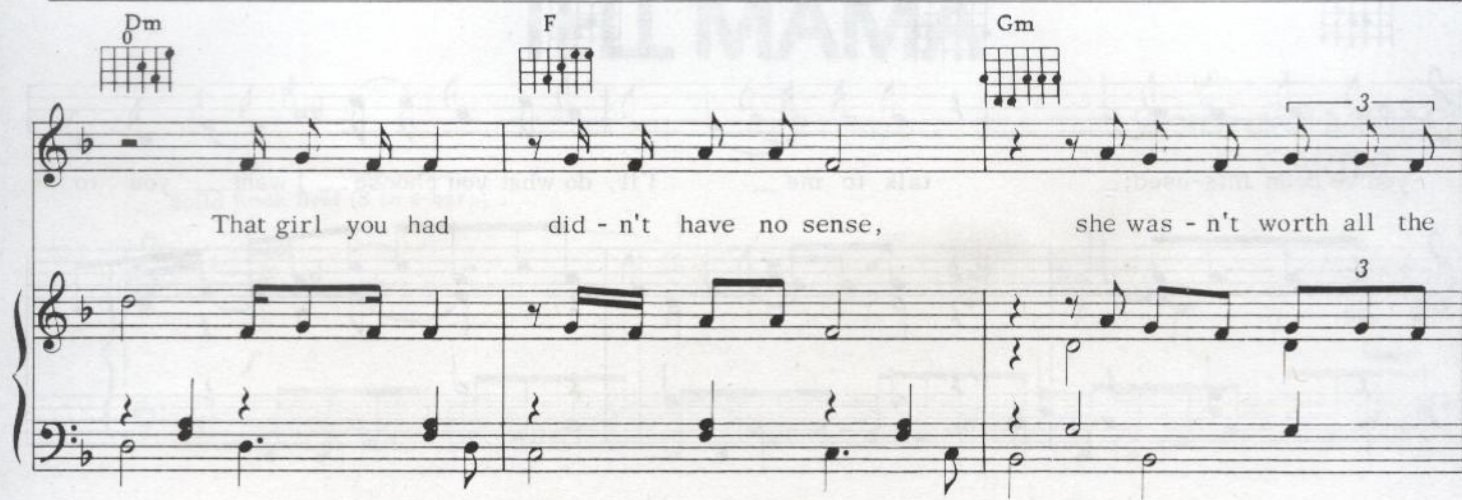
- ma what you need, Tell Ma - ma what you want





F7 Bb F7 Bb 1. F

And I'll make ev - 'ry-thing al - right.

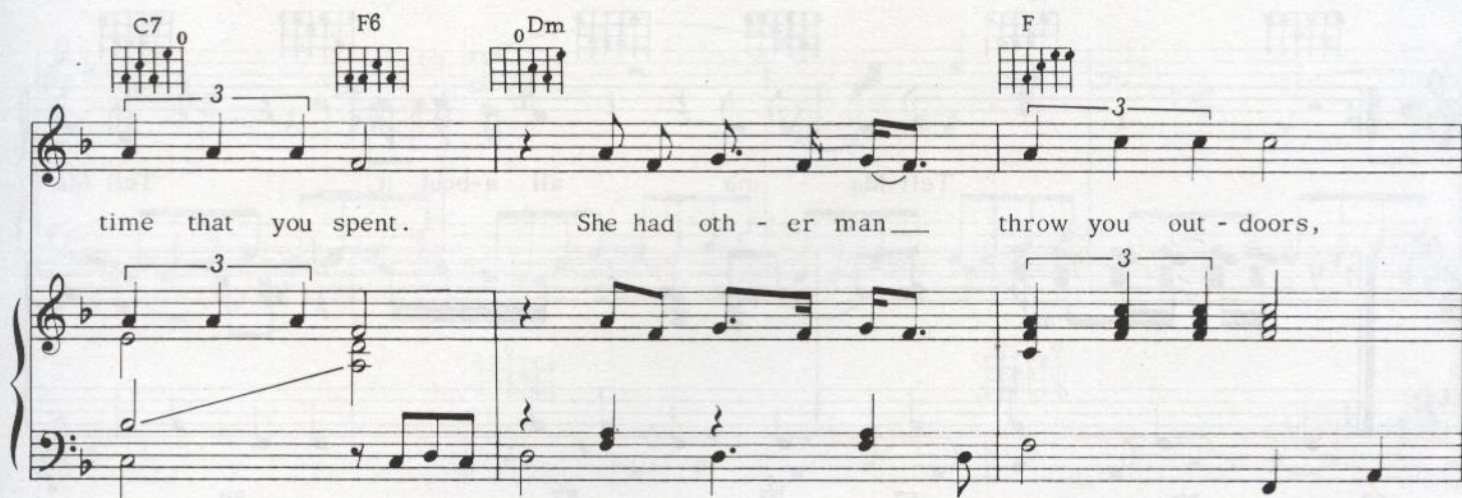






That girl you had did - n't have no sense, she was - n't worth all the



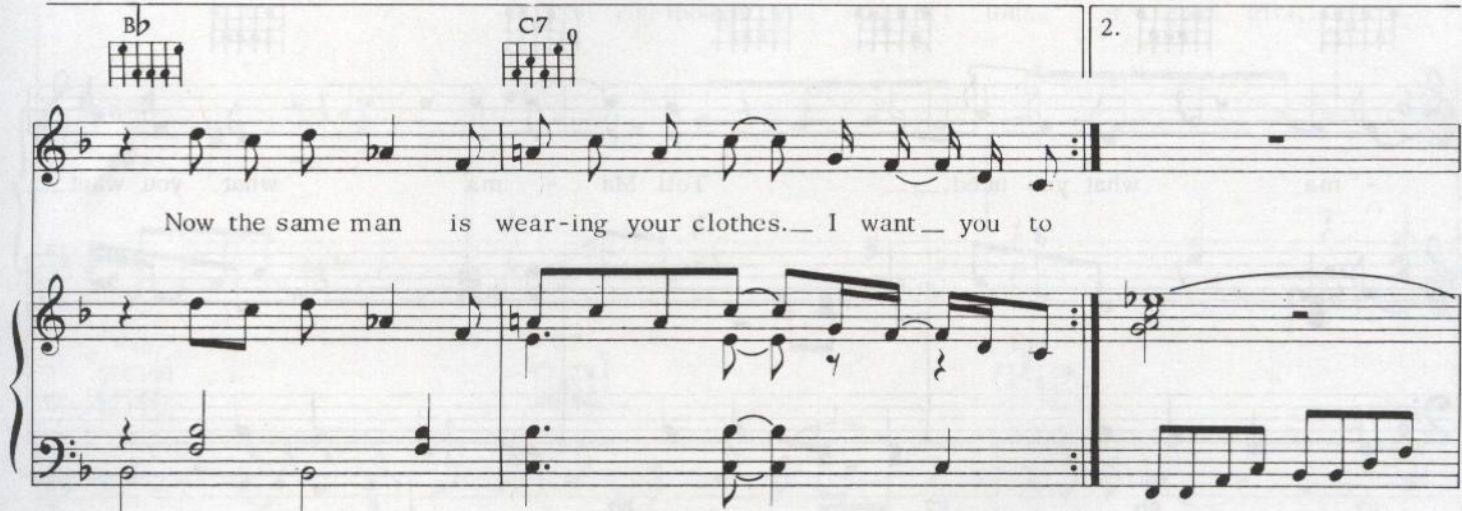
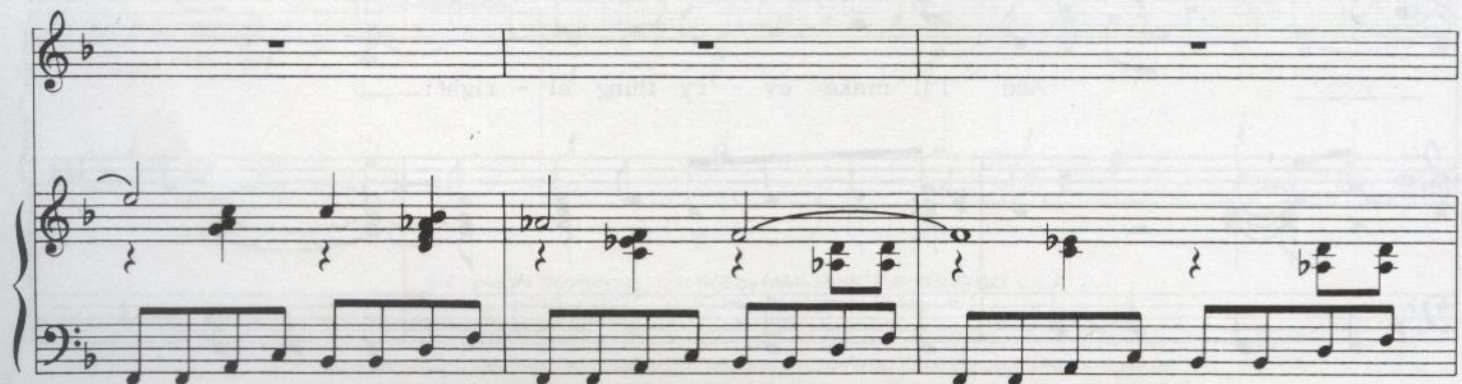
time that you spent. She had oth - er man__ throw you out - doors,



Now the same man is wear-ing your clothes._ I want_ you to

2.

She would em-bar-rass you an - y - where,

She let ev-'ry-bod-y know she did - n't care. — Give me a chance, I've been

beg-ging you, and I just wan - na take care of you. Now won't you just

F7 Bb F7 Bb F7 Bb

Tell Ma - ma all a - bout it, — Tell Ma -

F7 Bb F7 Bb F7 Bb

- ma what you need, — Tell Ma - ma just what you

F7 Bb F7 Bb F7 Bb

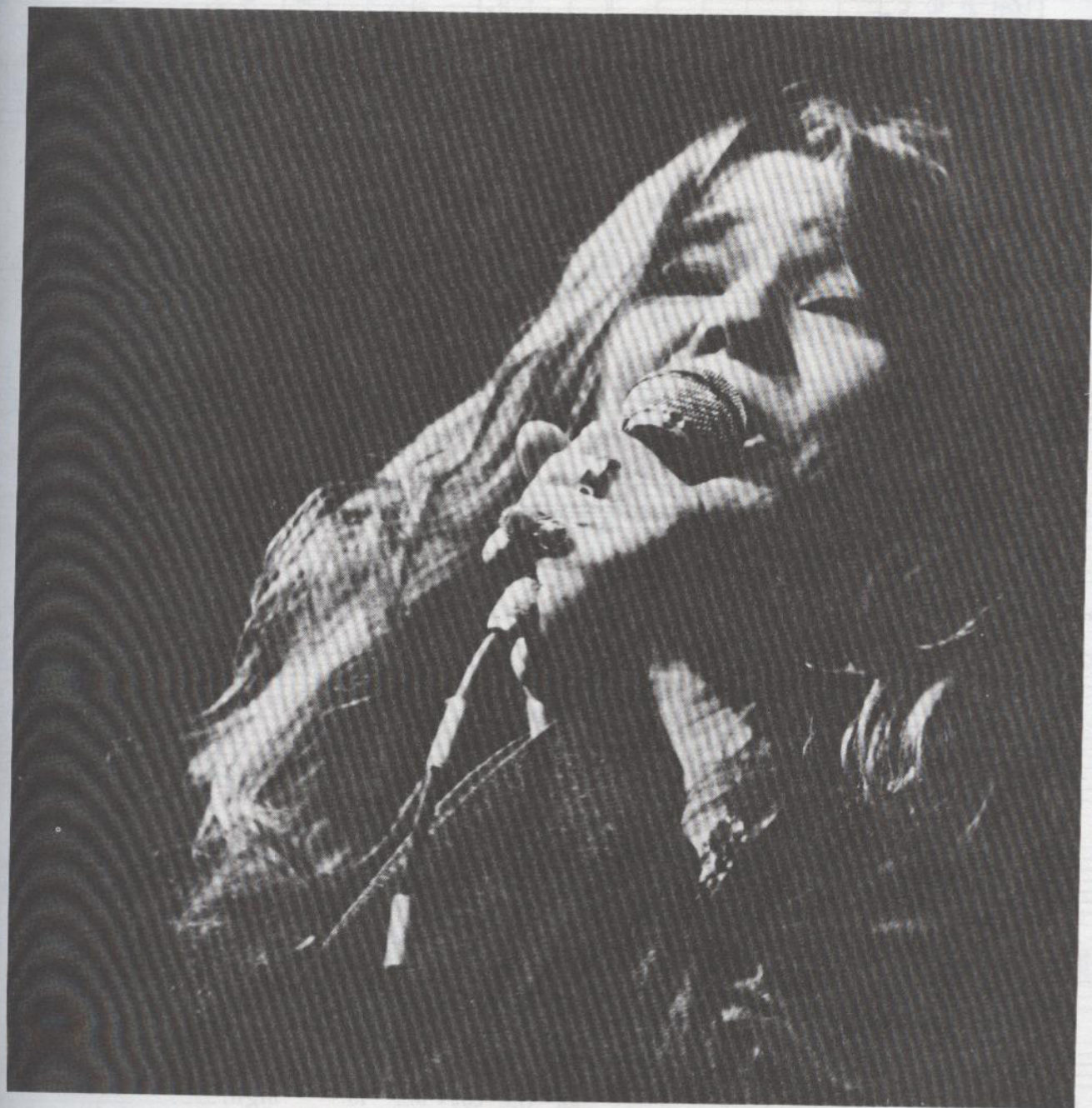
want, Tell Ma - ma just what you want right now. Tell

F7 Bb F7 Bb F

me, tell your Ma. —

poco rall.

SUMMERTIME



One of these mornings, child, you'll rise up singing
I said you're gonna go, honey, spread your wings, hey, and take to the sky...

SUMMERTIME

Music by
GEORGE GERSHWIN

Words by DuBOSE HEYWARD
Music by GEORGE GERSHWIN

The musical score for "Summertime" is presented in three systems. The first system shows the piano introduction in G major, 6/8 time, with a tempo of *mf* *espressivo*. The second system introduces the vocal melody with lyrics "Bells Sum-mer" and piano accompaniment marked *mp* and *rit*. The third system continues the vocal melody with lyrics "time an' the liv-in' is eas-y, Fish are" and piano accompaniment marked *pp* *espr.* *R.H.*. The fourth system continues the vocal melody with lyrics "jump-in' an' the cot-ton is high." and piano accompaniment marked *poco rit* and *mf* *a tempo*. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, dynamics, and articulation marks.

mf *espressivo* *p*

mp *rit*

pp *espr.* *R.H.*

poco rit *mf* *a tempo*

poco rit *mf* *a tempo*

F# F#6 F#7 Bm6 C#m6 Bm6 C#m6 Bm6 C#m6

Oh, yo' dad-dy's rich, - An yo' ma is good - look - in, -

R.H.

Em7/B B F# C#7 F# F#6 F#7

an' you'll take the sky. But till that

Bm6 C#m6 Bm6 C#m6 Bm6 C#m6 Bm6 E7

morn - in' there's a noth-in' can harm you With

R.H.

D Bm E A9 sus Bm E mp A9 sus

Dad - dy an' Mam - my stand - in' by.

D Dm/G dim. C F#7 (add D#) Bm Bm6

dim. ten. ova.

GET IT WHILE YOU CAN



Don't you know when you're loving anybody, babe,
You're taking a gamble on a little sorrow
But then who cares, baby,
'Cause we may not be here tomorrow...

GET IT WHILE YOU CAN

Words and Music by
JERRY RAGOVOY and MORT SHUMAN

Moderate 3

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderate 3'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* and *ff*. The vocal line enters with the lyrics: "In this world, _____ if you read the pa-pers, Lord, - ev-'ry-bod-y's". The piano accompaniment includes guitar chord diagrams for C, Em, F, C, Bb, and C. The vocal line continues with "fight - ing _____ with each oth - er, _____ You got no one". The piano part concludes with a final chord and a dynamic marking *mf*.

C 0 0 0

Bb

F

G7 0 0 0

you can count on, _____ not e - ven _____ your own broth - er. So

C 0 0 0

E7 0 0 0

F

some - one _____ comes a - long, _____ he's gon-na give_ you some love and af -

Ab 4 fr.

C 0 0 0

Bb

G7 0 0 0

fec - tion; _____ I'd say get it while you can, yeah, _____ hon - ey,

C 0 0 0

Bb

G7 0 0 0

C 0 0 0

get it while you can, _____ hey, hey get it while you can,

Don't you turn — your back on love, — no, no! — Don't you

know — when you're lov-in' an - y - bod - y, babe, — you're tak-ing a

gam-ble — on a lit-tle sor - row. — But then who —

cares, ba - by, — 'cause — we — may not be here to - mor - row. — And if

Chord diagrams: G7 (000), Am (0 0), G7 (000), C (0 0 0), Em (0 000), F (3), C (0 0 0), Bb, C (0 0 0), Bb, F.

Dynamics: *p*, *mp*, *ff*, *mf*.

an-y-bod-y _____ should come a - long _____ he's gon-na give you an-y love and af -

fec - tion, _____ I said, get it while you can, hey, hey,

get it while you can, _____ hey, hey, get it while you can,

don't you turn your back on love, _____ no, no, no, no, no, no, no,

C E7 F C Bb

Voice

no. _____

Organ

ff

C E F

Organ

ff

Ab 4 fr.





Piano

ff

C Bb G7

Oh, oh, get it while you can, _____ hon - ey,

f












get it when you're gon-na need it, dear. Hey, hey get it while you












can, don't you turn your back on love, _____ no, no, no, — no,









no, no, no. Get it while you can, I said, hold on to some-

8
bod-y when you get a lit-tle lov-in', dear. — Hey, hey oh, — oh, —
















hey, hey, get it, want it, hold it,




need it, get it, want it, need it, hold it,

get it while you can, yeah, hon-ey, get it while you can ba-by.

Hey, Hey get it while you can!

ff *pp*

SAN FRANCISCO BAY BLUES



I got the blues when my baby left me by the San Francisco Bay
She's taken an ocean liner and she's gone so far away...

SAN FRANCISCO BAY BLUES

Words and Music by
JESSE FULLER

Moderately

Cmaj7 Dm7

I got the blues when my Ba - by left me by the San Fran - cis - co

mp

Cmaj7 Cmaj7/E 3 F

Bay. _____ She's tak-en an o - cean lin-er and she's gone so far a -

3

Cmaj7 F

way. _____ I did-n't mean to treat her so bad, She's the

Cmaj7 A7 D7

best girl I ev-er have had, She said good-bye — gon-na make me cry, —

G7 Cmaj7 Dm7

I'm gon-na lay down and die. I have-n't got a nick-el, Ain't got a lous-y

Cmaj7 Cmaj7/E F E7

dime, If she don't come back, I think I'm gon-na lose my mind,

F Fm6 C

If she ev-er comes back to stay, There's gon-na be an-oth-er brand new day

A7 D7 G7 Cmaj7 F C G7

Walk-in' with my Ba-by down by the San Fran-cis-co Bay.

SAN FRANCISCO BAY BLUES

Cmaj7 C C7

Sit-tin' down and look-in' through my back door Won-d'rin' which way to go,—

F F7 Cmaj7

Wo-man I'm so cra-zy 'bout she don't want me no more.

F Fm C A7

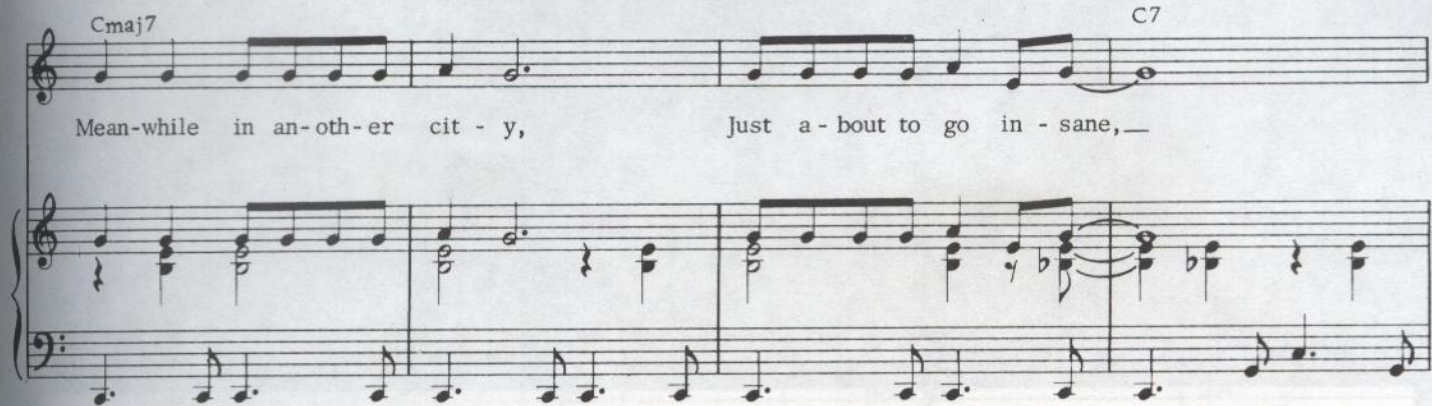
Think I'll take me a freight train, Be-cause I'm feel-in' blue,

D7 G7

Ride all the way to the end of the line,— Think-in' on-ly of you.

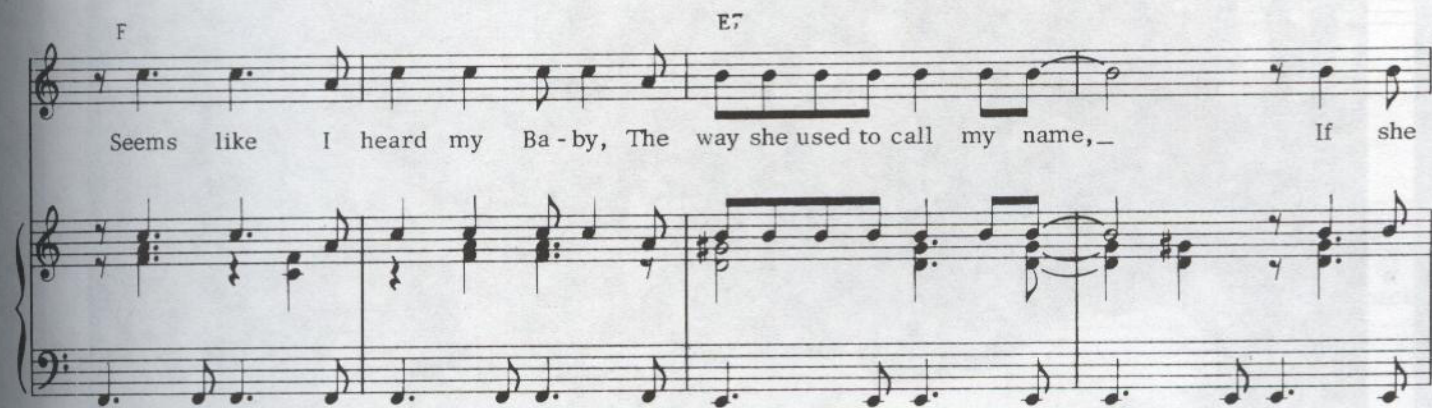
Cmaj7 C7

Mean-while in an-oth-er cit - y, Just a - bout to go in - sane, —



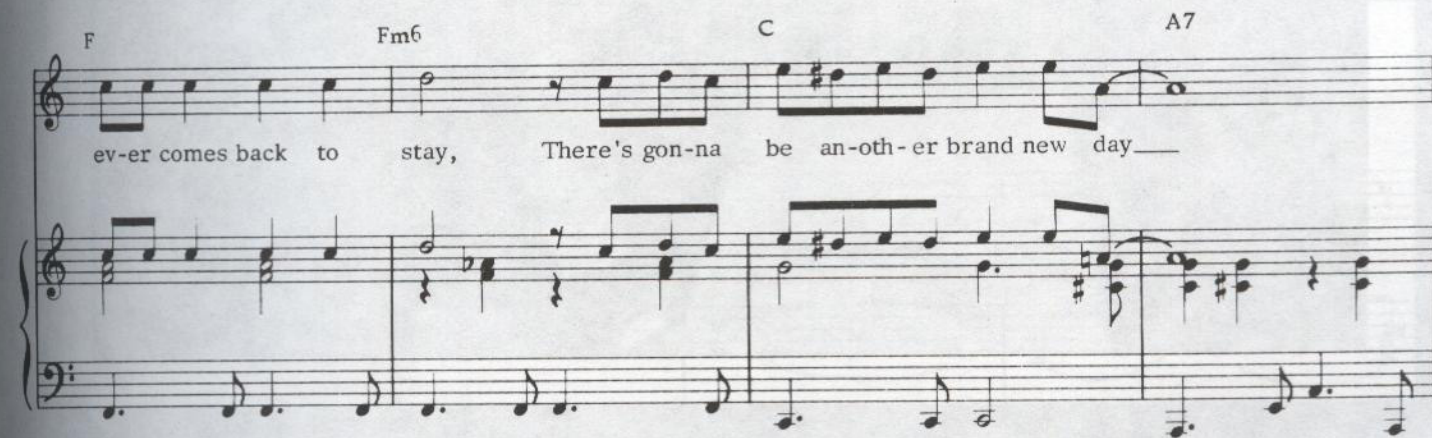
F E7

Seems like I heard my Ba - by, The way she used to call my name, — If she



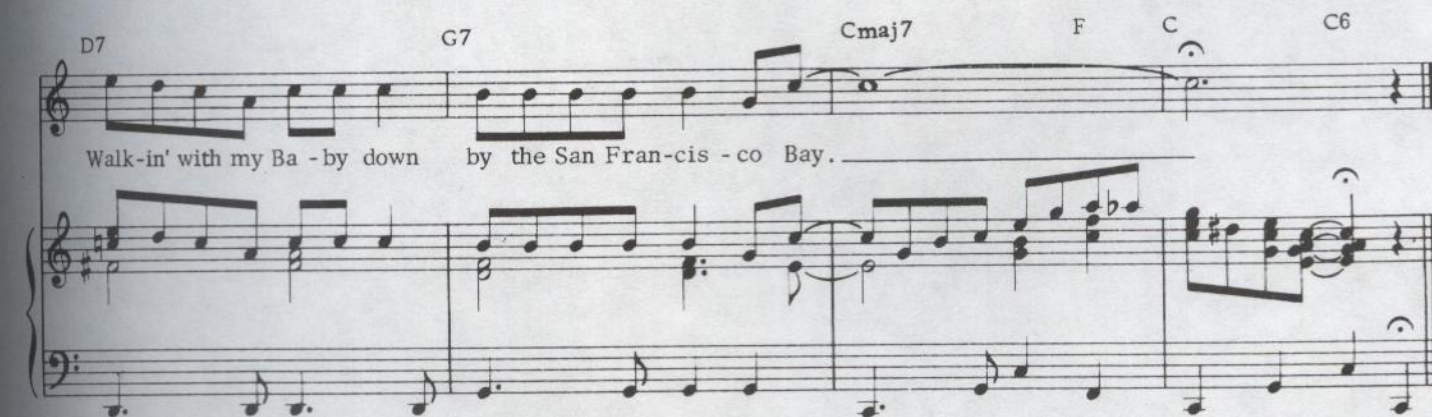
F Fm6 C A7

ev-er comes back to stay, There's gon-na be an-oth-er brand new day —

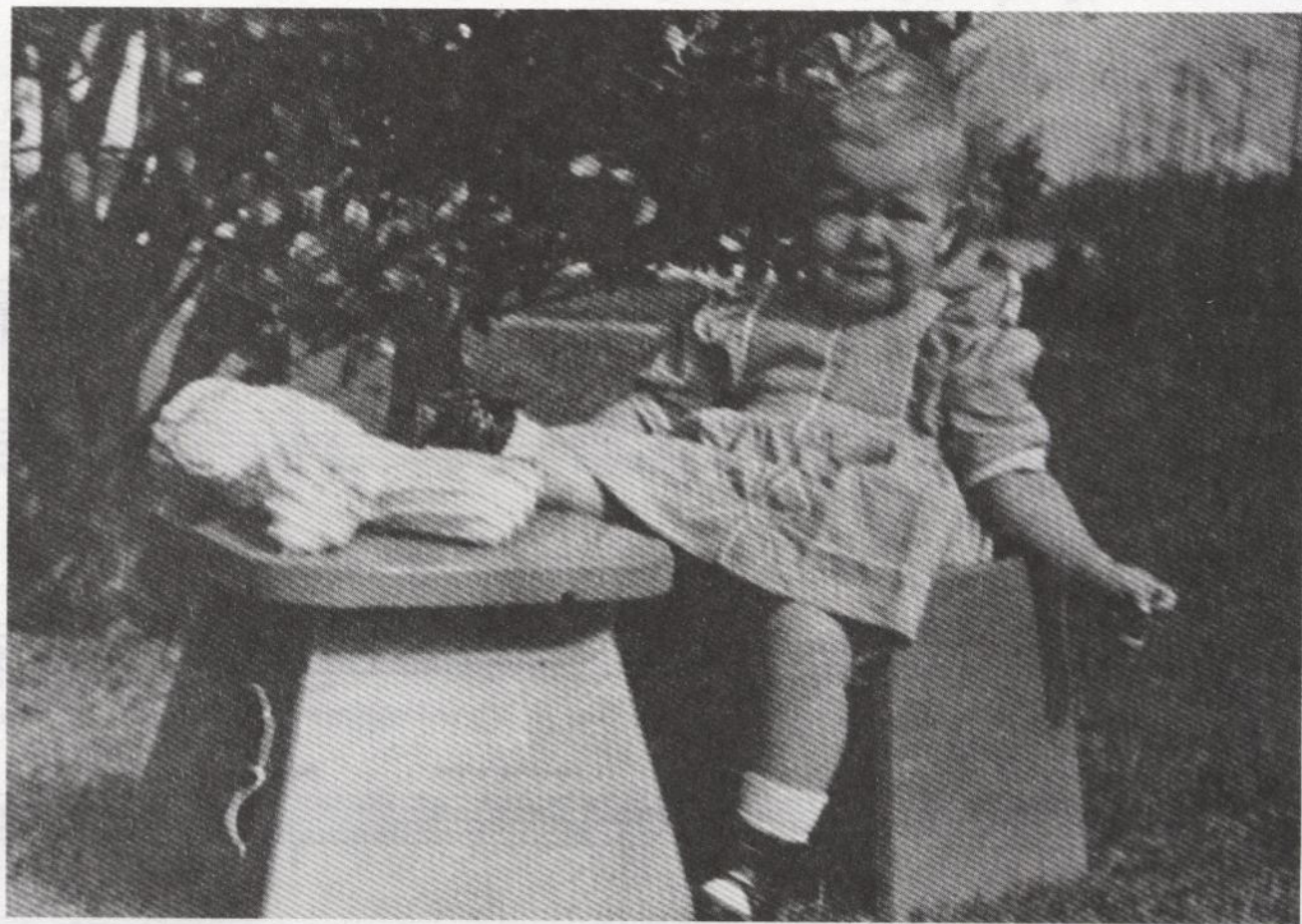


D7 G7 Cmaj7 F C C6

Walk-in' with my Ba - by down by the San Fran-cis - co Bay. —



CRY BABY



But, you know, honey, always, I'll always be around
If you ever want me, come on and cry, cry, baby...

CRY BABY

Words and Music by
BERT RUSSELL and NORMAN MEADE

Slowly

Dm

G (single note)

C

F

Cry, — Ba - by, — Cry, —

ff

C

F

C

G (single note)

Ba - by, — Cry, — Ba - by, — Hon - ey, wel - come back

mp

A (single note)

G (single note)

C

home. — I know she told you, —

F

Em

C

Hon - ey, I know she told you that she loved you — much more — than

The musical score is written for guitar, piano, and voice. The guitar part includes chords (Dm, G, C, F, Em) and single notes. The piano accompaniment features a steady eighth-note bass line and chords. The vocal melody is written in a single staff with lyrics. The tempo is marked 'Slowly' and the dynamics range from 'ff' (fortissimo) to 'mp' (mezzo-piano).

Em F G7

I, — yeah; all I know is that she left you — and you

C Em Am

swear that you just don't know why, But you know, hon-ey,

f

Dm11 Dm7

al-ways, I'll al-ways be a - round — if you ev-er

G(single note) G 13 C F

want me. Come on and Cry, Cry, Ba - by, — Cry, —

ff

C F C G(single note)

Ba - by, _____ Cry, — Ba - by, _____ uh, hon-ey, wel - come back

mp

A (single note) G (single note) C

home. — Don't you know, _____

p




F G7 C

hon-ey, ain't no-bod-y ev - er gon-na love you _____ the way _____ I

3

Em F G7

try to do? Who'll take all your pain _____ and the


C  Em  Am 

heart - ache, too?— And if you need me you

f

Dm11  Dm7 

know and I'll al - ways be a - round, if you ev - er

G (single note)  G13  C 

want me, come on and Cry, Cry, Ba - by,

ff

F  C  F  C 

Cry, Ba - by, Cry, Ba - by,

G (single note)



A (single note)



G (single note)





oh, dad-dy, like you al - ways say'n'to do.




A- when you walk a - round the world, babe, you said you'd try to

look for the end of the road. You might find out lat-er that the


road'-ll end in De - troit, hon - ey, the road'-ll ev - en end in

G7  C 



Kat-man - du. — You can go all — a - round the world.

F  Em  C 

try'n to find some-thing to do with your life, babe, when you on-ly got-ta

F 

do one thing well. — You on-ly got-ta do one thing well to make it in this

G  C 

world, babe: You got a wom-an wait-in' for you there,

F G (single note) C

all you ev - er got - ta do is be a good man one time to one wom - an and

D

3

that' - ll be the end of the road, babe! I know you got more tears to share, -

G

— babe, so come on, — come on — come on — come on — come

G (single note) G13 00 C F

on and Cry, Cry, Ba - by, — Cry, —

ff

C

F

C

F

vocal improvisations till end

Ba - by, Cry, Ba - by.

C

F

C

F

C

F

C

G


Am

No chords


rit.

WALK RIGHT IN
BALL AND CHAIN
TRY (Just A Little Bit Harder)
ME AND BOBBY McGEE
TROUBLE IN MIND
BYE BYE BABY
MOVE OVER
PIECE OF MY HEART
KOZMIC BLUES
MERCEDES BENZ
MAYBE
TELL MAMA
SUMMERTIME
GET IT WHILE YOU CAN
SAN FRANCISCO BAY BLUES
CRY BABY

U.S. \$12.95

 **chappell/intersong** 

music group—usa

 EXCLUSIVELY DISTRIBUTED BY